

CLASSICAL STYLE Level 2 • Early Intermediate • Popular Folk

\$ 5.50

GUITAR TIME™

Popular Folk

ARRANGED AND
EDITED BY:

PHILIP GRÖEBER,
DAVID HOGE,
LEO WELCH, AND
REY SANCHEZ



T H E
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MUSIC
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From The
Music Library
of
Julia Kraner

About GuitarTime™ Arrangers and Editors. . .



Philip W. Gröeber holds a degree in theory and composition from the University of Miami, as well as a degree from the University of Cincinnati. He is proficient in a variety of musical styles ranging from orchestra and musical theater to jazz and rock, and has performed professionally as a guitarist, pianist, bassist, and musical director. An active teacher throughout his career, Philip also has extensive experience in the music publication industry as a composer, arranger, editor, and owner of a music engraving company in Hollywood, Florida.



David Hoge studied with John Sutherland at the University of Georgia, where he earned his degree in classical guitar performance. He also studied with Bruce Holzman at Florida State University. For many years, David has been the owner and lead teacher of David Hoge Guitar Studios in Tallahassee, Florida, and in Atlanta and Athens, Georgia. He has taught both private and group lessons to hundreds of guitar students throughout the Southeast. In addition, David has worked extensively in the music publication industry and is a founding member of the Classical Guitar Society of Tallahassee.



Leo Welch received a Doctor of Music/classical guitar and a Master of Music/classical guitar from Florida State University, where he studied with Bruce Holzman. He is an accomplished guitarist, appearing in solo, chamber and concerto performances throughout the United States and the British Isles. An award-winning teacher, Dr. Welch has seen students from his guitar studio win awards in many state and regional guitar and chamber music competitions. Dr. Welch is also active as a writer, clinician and a researcher, and has published articles in *Soundboard* and *American String Teacher*. He currently directs guitar studies and serves as coordinator of music theory at Marshall University, in Huntington, West Virginia.



Rey Sanchez is an internationally known arranger, composer, producer, and guitarist. He has worked on Gold and Platinum award-winning recordings and is a voting member of the National Academy of Recording Arts and Sciences. He is well-known in the guitar community, having served as Director of Guitar Publications for Columbia Pictures Publications. He has authored numerous guitar arrangements and books, including *Midi Guitar*, the first book published on this subject. Along with his other endeavors, Rey loves to teach and is on the Music Technology faculty at Miami-Dade Community College. He also holds a Master of Music degree from the University of Miami.

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A Note to the Teacher

GuitarTime™ Popular Folk Level Two is a collection of popular folk songs especially selected and arranged for classical guitar. These arrangements are mostly in first position and are appropriate for intermediate classical guitar students of all ages. Performance Notes are included to aid the student with musical and technical aspects. Historical facts about the music are offered as necessary to enrich the student's knowledge of folk music. Right-hand fingering is indicated where necessary. Guide fingers are introduced to aid left-hand movement. An explanation of left and right-hand fingering is found in the glossary on page 28.

The goal of the *GuitarTime™* series is to provide music that is both pedagogically sound *and* fun to play for both student and teacher.

Other features of **GuitarTime™ Popular Folk Level Two** include:

- Optional teacher duets offering a variety of folk accompaniment styles.
- Chord symbols written above the student part provide an opportunity for the teacher or another student to play chord accompaniment along with the student part. All three parts may be played at the same time. See the inside back cover for a listing of all chords used in this book.
- The solos, teacher duets, and chords are excellent accompaniments to those who may wish to sing. A capo can be used to place a song into a more appropriate key for singing.
- The arrangements are fun and playable for both student and teacher, and are suitable for public performance.

GuitarTime™ Popular Folk books for classical guitar offer favorite songs and melodies of our American heritage. They are part of the *GuitarTime™* supplemental library of books available in the following levels:

- Level 1 (Elementary)
- Level 2 (Early Intermediate)
- Level 3 (Late Intermediate)
- Level 4 (Advanced)

Some Helpful Hints

- The student should be thoroughly familiar with his or her part—giving special attention to accurate rhythm, before the teacher duet part is added. It can be especially helpful to isolate any passages that are difficult and practice them hands separately at first.
- The student should take time to count the rhythm of the music *before* playing it.
- Rehearsal numbers have been provided as an aid to both student and teacher.
- Dynamic marks should be carefully observed in both student and teacher parts (e.g., student plays *mf* while the teacher plays *mp*). This will help balance the sound, allowing the student's part to be featured.
- The student should follow the indicated right-hand fingering carefully. Careful attention to the right-hand fingering will help in performing the arrangements more accurately.
- The student is encouraged to learn the chords of the arrangements as well as the notes. Using a downstroke strum with the thumb "p" on every beat will provide a strong, functional rhythm. The teacher may suggest different right-hand strums to vary the performance style. Left-hand chord fingering can be altered to match the expertise of the student.

A Note to the Student

We are pleased to present a collection of popular American folk music. The most prominent instrument in folk music is the guitar, and we believe this series will demonstrate why it has earned this distinction.

We hope *GuitarTime™ Popular Folk* is a series in which you discover music that is both new to you and fun to play. After learning these songs as they are presented here, feel free to perform them in your own style. Folk music is meant to be changed or adapted according to the needs of the performer. Enjoy, and share your enjoyment with others!



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Titles appear in order of difficulty.

PERFORMANCE NOTES

- Carefully observe the left-hand fingering for this arrangement.
- A number inside a circle indicates on what string the note is to be played.

Scarborough Fair

TRADITIONAL

Tenderly
Am

mf Am *i*

Are you

Am G Am Am

4 *a* *i* *m* *i* *m* *i* *i*

going to Scar - bor - ough Fair?

Am G Am G Am D Bm7

7 *m* *m* *m* *m* *m* *m* *i*

Pars - ley, sage, rose - mar - y and

Teacher Duet:

mp *m* *i* *a* *i* *m* *simile* 4

7

m *i* *a* *i* *p* 4

10 E7 Am Em

m *m* *m* *m* *i*

thyme, Re - mem - ber me to a

p *p* *p* *p* *p*

③ ③ ③ ③ ③

13 Cmaj7 G Am

m *i* *m* *m* *i* *a*

bon - ny lass there, For she once

③ ③ ③ ③ ③ ③

16 G Am G Em Am

m *i* *m* *i* *i* *i* *i*

was a true love of mine.

p *p* *p* *p* *p* *p*

③ ③ ③ ③ ③ ③

19 Am Am

Am Am

10 13

m *i* *a* *i* *m* *i* *m* *a* *m* *i* *i* *m* *a* *m* *i*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③

16

i *m* *i* *a* *m*

p *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p* *p*

④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③ ④ ③

19

Am Am

PERFORMANCE NOTES

- The melody in measures 1–15 is played by “p” in this arrangement. Be sure to bring out the melody throughout.

Home on the Range

TRADITIONAL AMERICAN

Peacefully *mf*

Oh, give me a home where the buf - fa - lo roam, Where the

5 deer and the an - te - lope play: _____ Where

9 sel - dom is heard a dis - cour - ag - ing word And the

13 skies are not cloud - y all day.

Chords: C, F, Dm7, Gm, G7, N.C.

Accents: *i*, *m*, *a*

Ornaments: *mf*, *p*, *mp*

Teacher Duet:

5

9

13

Chords: C, F, Dm7, Gm, G7, N.C.

Accents: *i*, *m*, *a*

Ornaments: *mf*, *p*, *mp*

17 C a i i G7 a C a G C a i m m i

Home, home on the range, _____ Where the

21 Am m i m D7 i m i G m i D7 G7 m p 3 p

deer and the an - te - lope play, Where

25 C i m i a m F i a m Fm a i m

sel - dom is heard a dis - cour - ag - ing word And the

29 C a G7 m C i G m Am7 i G7 m C m

skies are not cloud - y all day.

17 21

25

29

PERFORMANCE NOTES

- In this song the "i, m, a" fingers play the melody while the thumb plays the bass line.

Bingo

TRADITIONAL

Playfully *mf*

C *m i* *m i* **F** *m i* **C** *m i* **G7** *m i*

There was a farm - er had a dog and Bin - go was his

C *m i* *a i* *a i* **Dm7** *a m* *a*

name - o. B - I - N - G - O,

G *m i* *m i* **C** *a m* *a* **Am7** *m i* *m i*

B - I - N - G - O, B - I -

Dm7 *m i* *m i* **G** *m i* **G7** *m i* **C** *m i* **G7** *m i*

N - G - O, and Bin - go was his name - o. There

Teacher Duet:

mp

C

7 4 3 2 1

7 4 3 2 1

10 4 3 2 1

3 2 1

13 C F C G7

m i m i m i m i m i m i

was a farm - er had a dog and Bin - go was his

16 C Dm7

m i a i a i a m a

name - o. * B - I - N - G - O,

19 G C Am7

m i m i a m a m i m i

B - I - N - G - O, B - I -

22 Dm7 G G7 1. C 2. C

m i m i m i m i m i m i

N - G - O, and Bin - go was his name - o. There name - o.

*On each repeat the singers substitute a hand clap for a letter of the name Bingo.

13 Cl 16

19 22 1. 2.

PERFORMANCE NOTES

- Count the rhythm of this song carefully before you play it.
- This arrangement features rhythms that occur off the beat. This is called *syncopation*, and is common in Latin American music.
- The Beach Boys titled their popular version of this song *Sloop John B*.

(The Wreck of the) "John B"

Words and Music Adapted by LEE HAYS
From a Collection by CARL SANDBURG

With a Calypso feel

mf

1. We

5

C

1 (+) 2 (+) 3 (+) 4 (+) 1 (+) 2 (+) 3 (+) 4 (+) 1 (+) 2 (+) 3 (+) 4 (+)

m *i* *m* *i* *m* *m* *m* *i* *m*

3 *p* 0 *p* *p*

come on the sloop, "John B," My grand - fa - ther and
hoist up the "John B" sails, See how the main sail

8

C

m *m* *m* *m* *m* *i* *m*

4 2

me; 'Round Nas - sau town we did
set; Send for the cap - tain a -

Teacher Duet:

mp

p

5

8

11 G G7 C

i *i* *m* *i*

roam. shore. Drink-in' all night,
Let me go home,

14 C F Fm

m *m* *i* *m* *m* *i* *m*

we let got in - to a fight. I
me _____ go home. I

17 C G7 C

m *i* *m* *i* *m* *i* *m* *i*

feel so break up, I want to go home.
feel so break up, I want to go

20 C

2. So home.

11 14

17 20

1. 2.

PERFORMANCE NOTES

- When playing a descending slur, pluck the string, and finish the movement by lightly touching the next highest string.
- Follow the right-hand fingering carefully.

Cotton Fields

(The Cotton Song)

Words and Music by
HUDDIE LEDBETTER

Gently HUDDIE LEDBETTER

mf *m* *i* *G* *m* *i* *m* *i* *G7* *m* *a* *m* *i* *m* *C* *i* *m* *i* *m*

When I was a lit - tle ba - by, my moth - er would rock me in the

G *C* *D7*

m *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

cra - dle, In them old, old cot - ton fields at home. When I

G *G7* *C* *G*

m *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

was a lit - tle ba - by, my moth - er would rock me in the cra - dle, In them

G *D7* *G* *N.C.*

m *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i*

old, old cot - ton fields at home. Oh, when them

Teacher Duet:

Teacher Duet:

The musical score for the Teacher Duet consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It starts with a whole rest, followed by a series of eighth and sixteenth notes, some beamed together. Dynamic markings include *ponticello* and *mp*. A measure number '4' is in a box. The second staff continues the melodic line with similar rhythmic patterns and includes a measure number '9' in a box. The third staff features a measure number '13' in a box and concludes with a whole rest. The notation includes various note values, rests, and dynamic markings throughout.

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C **G**

17 *m* *a* *m* *a* *1 m* *a* *+(2)(+)* *3 m* *(+)* *4* *+* *1 m* *(+)* *2* *(+)* *(3)* *+* *4* *(+)*

cot - ton bolls got rot - ten, you could - n't pick ver - *p* y much

G **D7**

20 *i* *i* *m* *m* *i* *i* *a* *m* *i* *m* *i*

cot - ton In them old cot - ton fields at home.

D7 **G** **G7** **C**

24 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

— It was down in Lou - 'si - an - a, just — a mile from Tex - ar -

G **D7** **G**

28 *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

ka - na, And them old, old — cot - ton fields at home.

17 20 24 28

PERFORMANCE NOTES

- This arrangement gives you practice in counting rhythms in $\frac{6}{8}$ time.
- One of the best known American marches, this song dates back to the Civil War.

When Johnny Comes Marching Home Again

Words and Music by
LOUIS LAMBERT

Jubilantly

When John - ny comes march - ing home a - gain, Hur -

rah! Hur - rah! We'll give him a heart - y

wel - come then, Hur - rah! Hur - rah! The

Teacher Duet:

PERFORMANCE NOTES

- Follow the right-hand fingering carefully.
- This popular song has been recorded by many artists.
- Be sure to damp the open string bass notes in measures 20–24.

Last Night I Had the Strangest Dream

Words and Music by
ED McCURDY

Peacefully *mf* $\text{\textcircled{G}}$ *m*

Last night I had the strang - est dream I'd

5 $\text{\textcircled{C}}$ *m* $\text{\textcircled{Am7}}$ *m* $\text{\textcircled{G}}$ *i* $\text{\textcircled{D7}}$ *m* *m*

ev - er dreamed be - fore. I dreamed the

10 $\text{\textcircled{D7}}$ *i* $\text{\textcircled{G}}$ *m* $\text{\textcircled{Em}}$ *m* $\text{\textcircled{Am7}}$ *i* $\text{\textcircled{D7}}$ *m* *i*

world had all a - greed to put an end to

Teacher Duet:

5

10

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PERFORMANCE NOTES

- This arrangement introduces the concept of a bass melody imitating a treble melody.

When the Saints Go Marching In

Dixieland Jazz Feel TRADITIONAL AMERICAN

Oh, when the saints go march - ing

in, oh, when the saints go

march - ing in, Oh, 1

Teacher Duet:

PERFORMANCE NOTES

- Remember, in the key of G, the F notes are played sharp.
- This Shaker hymn tune is a popular folk melody used in the 1943 ballet *Appalachian Spring*, by Aaron Copland.

Simple Gifts

TRADITIONAL SHAKER SONG

Happily

G Gmaj7 G6 Em7

mf m i m

'Tis a gift to be simple, 'Tis a gift to be free; 'Tis a

Am Am7 D7sus4 D7

m i m i m

gift to come down to where we ought to be. And_____

G Gmaj7 G6 Em7

m i m i m

when we find our - selves____ in a place just_____ right, 'Twill_____

Am7 C G

m i m i m

be in the val - ley of love and de - light.

Teacher Duet:

Measures 1-10 of the Teacher Duet. The music is in 4/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains measures 1-10. Measure 1 has a treble clef, a key signature of one sharp, and a 4/4 time signature. Measure 2 has a *mp* dynamic marking. Measure 3 has a ϕVII marking above the staff. Measure 4 has a ϕV marking above the staff. Measure 5 has a boxed number 3 above the staff. Measure 6 has a boxed number 3 above the staff. Measure 7 has a boxed number 3 above the staff. Measure 8 has a boxed number 3 above the staff. Measure 9 has a boxed number 3 above the staff. Measure 10 has a boxed number 3 above the staff. The second staff (bass clef) contains measures 1-10. Measure 1 has a treble clef, a key signature of one sharp, and a 4/4 time signature. Measure 2 has a *mp* dynamic marking. Measure 3 has a ϕVII marking above the staff. Measure 4 has a ϕV marking above the staff. Measure 5 has a boxed number 3 above the staff. Measure 6 has a boxed number 3 above the staff. Measure 7 has a boxed number 3 above the staff. Measure 8 has a boxed number 3 above the staff. Measure 9 has a boxed number 3 above the staff. Measure 10 has a boxed number 3 above the staff.

9 **G**
i *m* *i* *m* *i* *m* *i*
p

When true sim - plic - i - ty is gained, to

11 **D**
m *i* *m* *i* *m* *i* *m* *i* *m* *i*
p

bow — and to bend we — won't — be a - shamed. To

13 **Em7 Dsus4 Em7 Am7**
m *i* *m* *i* *m* *i* *m* *i*
 3 0 2 0 4 4 1 3 0

turn, to — turn — will — be our de - light, till by

15 **C Am7 C/D ritard. G**
m *i* *m* *i* *m* *i* *m* *i*
 2 3 3 1 2 2 0 3

turn - ing, turn - ing we come a - round right.

9 11 13 15 **ritard.**
 ponticello

Brightly

10 *Em* *E7* *Am* *D*

m i m i m i *m i m i m i* *m i m i*

days, my friend, we thought they'd nev - er end, we'd sing and dance for - ev - er and a

13 *G* *G7* *Am* *Em*

m i m i m i m i m i m i m i m i

day. We live a life we choose, we'd fight and nev - er lose, for we were

16 *B7* *Em* *E7*

a i m i m i m i m i m i m i m i m i

young and sure to have our way.

La la la la la la la la la

19 *Am* *B7* *Em*

m i m i m i m i m i m i m i m i

la la la Those were the days, oh yes, those were the days.

Brightly

10 13 16 19

PERFORMANCE NOTES

- This song features a new technique, harmonics. When playing harmonics, make sure that your right hand plays *ponticello*, or close to the bridge.
- The "swing rhythm" indication means to play the eighth notes as a series of long-short values, rather than being the same, even value.

Well, Well, Well

Words and Music by
BOB CAMP and BOB GIBSON

With excitement (♩ = $\frac{3}{4}$)

Em *mf* *i* *m* *a* *a* *m* *i* *m* *i* *i* *m* *a* *Am*

Well, well, well, — who's that a - call-in'; well, well, well, —

G *a* *m* *i* *m* *a* *m* *i* *m* *a* *m* *G* *a* *m* *i* *m* *a* *m*

hold my hand. — Well, well, well, — night is a fall-in'; spir-it is a-mov-in' all

B7 *a* *m* *i* *G* *i* *m* *i* *m* *a* *m* *i* *m*

o - ver this land. — God told — No - ah build Him an ark;

Em *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *Em* *E7* *m* *i* *m* *i* *m* *i* *Am* *i* *m* *i* *m*

rain start-ed fall-in' and the skies got dark. Old ark a - mov-er-in', the wa - ter start to climb;

Teacher Duet:

mp *ponticello*
(banjo-like sound)

4 **8** **11**

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15 *G* *m* *a* *m* *a* *B7* *m* *a* *Em* *a* *m* *i* *a*

p *p* *p* *p* *f*

18 *Em* *a* *m* *i* *a* *a* *m* *i* *a* *Am* *a* *m* *i* *a* *Em* *Harm. XII*

God said a fire, not a flood next time. Well, well, well, who's that a - call - in'; well, well, well, hold my hand.

21 *Em* *G* *m* *a* *m* *i* *m* *i* *a* *m*

Well, well, well, night is a fall - in'; spir - it is a - mov - in' all

24 *B7* *m* *a* *m* *i* *Em* *mf* *A* *Em*

o - ver this land. Well, well, well.

15 18 21 24 *mp* *Harm. XII*

PERFORMANCE NOTES

- Swing rhythms, playing in upper positions, and playing melodies and bass patterns at the same time make this a challenging and fun arrangement to learn.
- An “unplugged” version of this song was recorded by Eric Clapton.

San Francisco Bay Blues

Words and Music by
JESSE FULLER

Blues Shuffle (♩ = $\overset{\frown}{\text{J}}\text{J}\text{J}$)

Blues Shuffle (♩ = $\overset{\frown}{\text{J}}\text{J}\text{J}$)

G7 **C7**

mf *m* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m* *a*

I got the blues when my ba - by left me at the San Fran - cis - co

G7 **C7**

m *a* *m* *i* *m* *i* *m* *i* *m* *i* *m* *m* *m* *m* *m*

Bay; she took an o - cean lin - er, and she's gone so far a -

G7 **C7** **Cm**

i *a* *m* *i* *m* *i* *m* *i* *m* *i* *m* *a* *m* *a*

way. I did - n't mean to treat her so bad; she's the

G **E** **A7**

m *a* *m* *i* *i* *m* *i* *m* *i* *m* *i* *m* *i* *m*

best gal I ev - er have had. She said good - bye, gon - na make me cry;

Teacher Duet:

G7 **C7** **Cm** **A7** **E**

mp *m* *a* *m* *i* *m* *i* *m* *i* *m* *i* *m* *a* *m* *a*

I got the blues when my ba - by left me at the San Fran - cis - co

Bay; she took an o - cean lin - er, and she's gone so far a -

way. I did - n't mean to treat her so bad; she's the

best gal I ev - er have had. She said good - bye, gon - na make me cry;

15 **D7** *i m i m m i m* **G7** *m i m i m i* **C7** *m i m i m*

I'm gon-na lay down and die. I have-n't got a nick-el, ain't got a lous-y

19 **G7** *i* **C7** *m i m i m i m i*

dime; if she don't come back, I think I'm gon-na lose my

23 **B7** *m* **C7** *m i m i m i* **Cm** *m i i a m a*

mind. If she ev-er comes back to stay, there's gon-na

27 **G** *m a m a m i a* **E** *m* **A7** *m i m i m i m*

be an-oth-er brand new day, walk-in' with my ba-by down

30 **D7** *m a m i m i* **G** *m i m i* **G7** *m i m i* **C** *m i m i* **F#** *m i m i* **G** *m i m i*

by the San Fran-cis-co Bay.

15 19 23 27 30

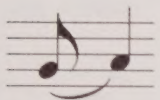
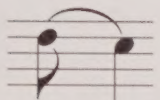



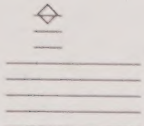
Music Glossary

DYNAMIC MARKINGS

<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
<i>pianissimo</i> very soft	<i>piano</i> soft	<i>mezzo-piano</i> medium soft	<i>mezzo-forte</i> medium loud	<i>forte</i> loud	<i>fortissimo</i> very loud

crescendo
gradually get louder

diminuendo
gradually get softer

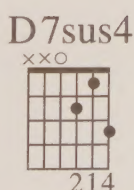
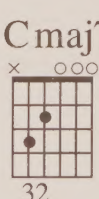
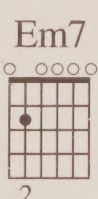
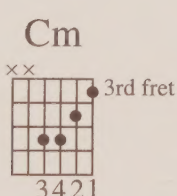
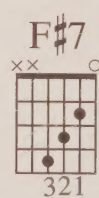
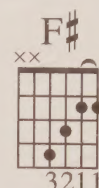
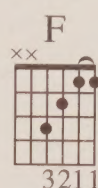
SIGN	TERM	DEFINITION
	first position	The first finger of the left hand plays notes on the first fret, the second finger the second fret, the third finger the third fret, and the fourth finger the fourth fret.
<i>p i m a</i>	right-hand fingering	Right-hand fingers are indicated as follows: “ <i>p</i> ” thumb, “ <i>i</i> ” index finger, “ <i>m</i> ” middle finger, and “ <i>a</i> ” ring finger.
1 2 3 4	left-hand fingering	Left-hand fingers are indicated as follows: “1” index finger, “2” middle finger, “3” ring finger, and “4” little finger.
	ascending slur	Play the second note by striking the string with the indicated left-hand finger.
	descending slur	Play the second note by plucking the string with the indicated left-hand finger.
	staccato	An articulation in which the note played does not receive its full duration but is played detached.
	fermata	A symbol used to indicate that a note, rest, or chord should be held longer than its normal duration.
	simile	The same as before.
	D.S. al Fine	Italian terms indicating a repeat from the sign $\text{\$}$ (<i>segno</i>) to the term <i>Fine</i> (pronounced FEE-nay), which indicates the end of the piece.
	Guide fingers	A left-hand fingering where the indicated fingers remain in contact with the string while moving to another fret.
	harmonics	A guitar technique in which the left hand lightly touches directly over the fret while the right hand plays near the bridge.

Chords used in GuitarTime™ Popular Folk Level Two

This list contains two types of chords: open position chords which use one or more open strings; and barre chords in which one finger plays two or more notes at the same time.

A chord symbol such as C/D indicates that the chord played is C but the bass of the chord is actually D.

GuitarTime™ Popular Folk Level Two presents many guitar chords that you will use often, no matter what type of music you enjoy. Your teacher will suggest ways to make the more difficult chords easier for you to play. Even though all of these chords are considered basic chords, guitarists use them at all performance levels.





Bingo

Cotton Fields
(The Cotton Song)

Last Night I Had the Strangest Dream

San Francisco Bay Blues

Scarborough Fair

Simple Gifts

Those Were the Days

Well, Well, Well

When Johnny Comes Marching Home Again

When the Saints Go Marching In

Will the Circle Be Unbroken

(The Wreck of the)
"John B"

